MUSICAL CREATIVENESS AND EMOTIONAL DISTURBANCE*

ALBERT C. SHERWIN

Assistant Professor of Psychiatry, Cornell University Medical College;
Associate Attending Psychiatrist, The New York Hospital

SINCE THE introduction and development of a dynamic psychiatry, interest has been focused from time to time on the creative process and on the relationship between creativeness and emotional disturbance. If it seems questionable whether the psychiatrist by means of his particular discipline can throw much light on the creative process itself, the relationship between emotional disturbance and creativity is, nevertheless, one which concerns him in a very direct sense. There is in fact a prevailing notion and even fear among creative people, who are beset with emotional disturbances, that a therapy which would be successful in relieving the disorder might also hinder the creativity. Indeed, there are a number of theoretical writings which could tend to give rise to such an attitude by their suggestion that creative expression, particularly of an artistic type, is associated with sublimation of unconscious needs or conflicts[1-6]. On the other hand, Kubie[7] has associated creativity with preconscious rather than unconscious processes and has specifically denied the theory of sublimation of unsatisfied unconscious needs as playing a role. For him neurotic disturbances have no particular relation to the creative process except that they impede it, so that the emotionally disturbed creator expresses himself successfully in spite, rather than because, of his neurosis.

Much of the psychiatric literature on this subject matter tends to deal with creativeness as a kind of general process, whether it expresses itself in the form of music, writing, the graphic arts, or scientific discovery. Undoubtedly this approach is a justified one, for surely there must be features which creative expression has in common, irrespective of the choice of medium. It is also likely that there are certain characteristics unique to each particular type of creative expression

* Presented at the meeting of the Section on Historical and Cultural Medicine of The New York Academy of Medicine, December 9, 1958. Manuscript received January 1959.
From the Department of Psychiatry, Cornell University Medical College, and The New York Hospital (Payne Whitney Psychiatric Clinic).

concerning which investigation would be fruitful. Such is the approach taken in this paper, which deals with the subject of musical creativeness and emotional disturbance. It is interesting but quite understandable that those writings which have dealt with psychologic aspects of particular kinds of creativeness have concerned themselves far more with authors, and even with painters, than they have with composers. The reason for this, which is almost self-evident, lies in the fact that in the case of writers especially, an examination of the creative product itself may reveal in quite a definite way important features in the psychology of the creator. This is obviously far less so in the case of a composer, and here we are more restricted to biographical material or to non-musical autobiographical writing or letters. Before discussing the problem of emotional disturbance and musical creativeness, it would appear necessary to review in some detail various features common to composers and to music which would justify the approach that theirs is indeed a very unique kind of creativeness and creation.

Some Observations About Composers

One is struck first of all by the fact that manifestations of musical talent (not always precocious but quite definite) appear in most composers very early in life. Indeed, in cases where great composers have failed to display evidence of such talent before the age of 12, their biographies generally note this fact as an unusual finding. Actually, the creative drive itself often seems to appear quite early in life. Most great musical creators composed in small and sometimes large forms in their teens, if not before, and in a significant number of instances were able to create masterpieces or works of more than historical interest during this period of their lives. Few people would be especially concerned with the fact that Schubert's setting of the *Erlkoenig* represented the work of an 18 year old boy. Such an example of a masterpiece of music conceived by a teenager is in fact not too unusual. Without laboring the point of whether musical creativeness asserts itself in general earlier than creativeness in other media, there is little doubt that the average great composer has clearly indicated his choice of creative expression at a time when his personality is still in a developmental stage; that he may be able, be he a Mozart or a Mendelssohn, to produce musical masterpieces before he has reached adulthood.

It should also be noted in this regard that the musical talent of

composers has often been extensively developed during childhood, principally through the study of musical instruments. Whatever the precocity of the talent, this implies a considerable preoccupation with music in the youngster, as well as a large amount of time spent upon the development of musical proficiency in place of other activities in which his playmates or contemporaries may be engaging. If we may generalize from the biographies of great composers, it is possible to say that most of those without a solid early foundation in music encountered difficulties in composing in the larger forms. But surely the early devotion to music of composers must play an important role in their psychological development and in general has no counterpart when one considers other kinds of creators. One must remember in this regard that musical training is in general not part of the educational process of the average youngster. That is to say, formal schooling, and indeed preschool education, places its greatest emphasis upon the development of verbal facility and comprehension, and to a lesser extent the visual arts. The youngster who devotes himself to the development of a musical technique is therefore definitely unusual and will stand out from the group. Whether he does this as a result of some overwhelming urge or preoccupation with the medium, or as a result of an affective detachment from his group, or in submissive response to parental pressures, such a phenomenon may be presumed to be intimately bound with his character structure and his development.

Any discussion of music as an artistic expression must note that in contrast to other arts, music has both performing and creative aspects, which are at the same time separate and intimately related one to the other. Most great composers are also musicians of relatively adequate accomplishment and some have been distinguished instrumentalists or interpreters. At the same time most distinguished performers have at some time in the course of their lives tried their hand at composing, however assiduously they may have concealed their none-too-inspired products. But these individuals generally become either primarily composers or primarily musicians. What determines this choice is essentially unknown. In the case of the composer who is also a performer, it means again that he has devoted an extraordinary measure of his time, energy, and total preoccupation in developing a command of musical expression, usually starting from childhood or adolescence.

Of passing and speculative interest with respect to distinctive fea-

tures associated with composers in contrast to other kinds of creators is the fact that there is yet to appear a distinguished woman composer. This is interesting, because in the past two centuries, as we have witnessed the gradual so-called emancipation of women, their sex has produced distinguished novelists, playwrights, painters, sculptors, and scientists. Yet, we still await a first-rate woman composer, and even second rate composers are hard to find. It is not difficult to find a distinguished instrumentalist or pedagogue among women, but the challenge of musical composition has, for some reason, not as yet been successfully met. This is all the more unusual because education of girls in the home has so often included music, at least in the European culture. In this country, in fact, the study of music among boys is oftentimes regarded as a kind of "sissified" activity, whereas it is well accepted in girls. It is therefore puzzling that whereas women have succeeded in becoming distinguished interpreters of men's compositions, they are not as yet able to create in this medium in their own right.

The Creative Musical Process and Its Psychologic Aspects

Perhaps more basic to an understanding of musical creativeness would be certain observations on the nature of music as a medium of expression. Music has often been called a language and indeed it has many characteristics to justify such a description. It possesses a similar flow. In contrast to graphic arts it requires time for its unfolding, and one must follow its own special form and logic to its conclusion before one can comprehend the whole. But if music is indeed a language, it is also a nonverbal language. It defies translation into words. By the same token, it is completely abstract and highly symbolic. With all due respect for the program notes which generally accompany our concerts, it would be very difficult indeed for a writer to describe a piece of music having its first performance, in such a way that one could conjure up an accurate musical imagery of what one was about to hear. Eventually the writer gets around to a notation of a musical theme.

There is still another distinctive feature of the musical language as it is used by the composer. By the act of creating, the composer has not communicated anything. At best he can be said to be talking to himself. For his creative expression to constitute a form of communication it must be performed, and it generally depends upon performance by others. When a painter has finished his creative product, it is there for

anyone to see it. The novelist, if only he has the good fortune to find a publisher, has, by the very act of creating, produced something that can be read and re-read without further ado. Whatever the intentions of these other artists, they have only to find an audience in order to communicate what they have felt or thought. But the composer must find a performer as well as an audience. Even if he himself is a distinguished musician, he generally gets around to writing works for instruments or combinations beyond his technical capacity. Although most composers seek a public performance of their works and undoubtedly gain an important satisfaction from it, it is, in my opinion, by no means certain that a desire to communicate a thought or feeling constitutes a primary motivation in the act of musical creation. Consider for a moment the example of Schubert, who was extremely careless in preserving and disposing of his manuscripts. Indeed it is believed that a large number of his compositions have been lost forever[8]. Yet the number of manuscripts which are available to us indicates that he composed a prodigious amount of music, much of which he never even heard. He was, in fact, almost constantly preoccupied with creating. With his and other historical examples in mind, it seems quite possible that the desire to speak to others in music may not be the primary force which drives a composer to create. What he creates is not so much a communication as it is a fantasy*. Actually, he engages in musical fantasy to such an extent that he develops an extraordinary capacity for vivid auditory imagery. He is usually able to dream up a whole orchestra. Even if he is deaf, as was Beethoven, he is able to imagine the most complex harmonies. Some composers have fantasied an entire composition before beginning to notate it. Of course, other composers have preferred to work out pieces at a piano or constantly to correct or revise their musical notations. But all must be capable of a free kind of musical fantasy. The great composer may be a kind of inveterate daydreamer, but fortunately he is sufficiently interested in passing on his work to record it for the rest of us. Perhaps we have a clue here to

* According to Freud[3, 6] all creative activity has its roots in the fantasy life of the individual. To Freud, artistic creation represented an attempt in fantasy to gratify unacceptable unconscious desires. He postulated that in the hands of the artist, the original artistic fantasies underwent various transformations by which they would lose their distinctly personal note, and by which their origins in prohibited unconscious needs would be concealed. Finally they would undergo various elaborations of a purely esthetic nature. Certainly Freud must have been thinking more in terms of an art such as writing than in terms of music, in which he had little interest. If musical composition has its origins in unconscious conflicts, it is certainly not revealing of their nature from its very beginnings in musical fantasy. It is, in fact, difficult to understand the elaboration and transformations of musical ideas into the completed composition along any other than purely esthetic lines. The point is made not so much to contest Freud's theories with respect to creative activity as to affirm the uniqueness of musical creative expression.

the difference between the musician who is primarily a composer and the one who is primarily a performer. Whereas the composer appears to engage primarily in musical fantasies, the performer seems to be communicating by means of music in a more immediate sense. He is interpreting a piece of music for others and is perhaps more primarily concerned with communicating with music than is the creator.

Further theoretical considerations of music as a language suggest that it is not only a nonverbal language but more specifically a preverbal one. One theory holds that receptivity to music is based on stimulation of subcortical centers[9]. Others have believed it to be based on very early instinctual foundations[10-12]. In any event, receptivity to music appears to be at its highest in the early years of life. In addition, it would appear that an infant is receptive to music before he responds to words. It is true that an infant generally learns to speak before he can sing a song, but we must keep in mind the extraordinary interest that parents have in the first words uttered by their children. In this regard the case of Clara Schumann, the daughter of a music pedagogue intent on making a musical prodigy of his child, is interesting. She did not speak until the age of five although she could play the piano at four. She knew the notes of the staff before she had learned her alphabet, and she did become a child prodigy and later a great musician[13]. Turning for a moment to an example of mental illness, it is well known that the so-called autistic child generally displays an extraordinary receptivity for and absorption in music[14]. Whatever the cause of this illness, it appears that these children are fixated at a very early stage of development. It is quite possible, therefore, that music is not only a highly symbolic language but also an archaic and primitive one. All this brings up the natural question of what determines the early choice of music made by the average composer. Without suggesting that the composer is necessarily fixated at or has regressed to an early stage of development, it is possible to speculate that the choice is determined in part by certain features of his personality and its development. At least the matter of so-called talent does not offer the complete explanation.

In the course of examining the musical process, emphasis has been placed upon the abstract and symbolic features of music. It is a matter of interest that some modern artists who have created in other media would appear to have endeavored to translate some of these qualities of music into their own artistic expression. I have reference, for example,

to the abstract quality of much modern art, or to the attempt on the part of Gertrude Stein to divorce the meaning of words from their sound in her poetry. It is also interesting that such works resemble to some extent schizophrenic art productions in their form, although of course not in their value. The writer does not mean to suggest that such artistic movements are rooted in the psychopathology of their creators, or indeed to cast any critical reflections upon these works. The point is mentioned only to emphasize once again the unique quality of musical expression, and to suggest that psychologic factors may be intimately associated with the choice of this activity, whatever these factors may be. But when one attempts to identify the nature of these psychologic factors, whether as determinants, results, or merely associates of the creative activity and choice of medium of expression, one encounters a problem which has as yet not been solved. It is, however, very difficult to deal with the matter of emotional disturbance and musical creativeness without this knowledge. It is for this reason that the musical creative process in its psychologic aspects has been examined so closely, even though it was stated at the outset that there were, in the opinion of the writer, great limitations facing the psychiatrist in such an endeavor. Unfortunately, historical knowledge of the emotional disturbances of great composers is also limited.

Emotional Disturbance and Musical Creativeness

Psychological studies of apparently emotionally disturbed composers are available in the literature [2, 4, 15-17], but they are, for the most part, by way of representing psychologic improvisations; for in most cases relatively little is known about the composer or his illness. Also, since his music fails to reveal his pathology in any specific way because of its abstract quality, examination of the creative product does not aid appreciably in understanding the composer's personality or psychopathology. One must recognize limitations in making diagnostic and dynamic formulations concerning individuals whom one has never examined, on the basis of the relatively scanty material available to us in the case of these creators. The difficulties in understanding the relation between emotional disturbance and musical creativeness are, therefore, very great. It would seem wisest to begin by considering what is known and what can be said about this subject at the present time and to conclude by formulating what approaches might be taken

to expand psychiatric or psychologic knowledge and understanding.

Historical Data and Theoretical Concepts. There are some meaningful observations which emerge in psychologic studies or biographical and autobiographical material. We know of no significant emotional illness in the lives of composers like Bach or even Mozart[2] although this is not to deny their possible existence. On the other hand, a number of great composers were certainly subject to emotional disturbance, in some instances of severe degree. There is a large body of evidence for emotional disturbances in composers of the 19th and early 20th centuries especially. Whether this is a reflection of the growing interest in psychiatry during this period, as well as an increased interest in the creator himself, or whether this indicates that the Romantic composers were a fairly unstable lot, is difficult to say. In any event these people lived recently enough that in some cases it is possible to arrive at a tentative diagnostic impression even with the incomplete material. Such impressions indicate that these composers as a group were not subject to any single kind of illness. For example, Schumann was probably schizophrenic[13]; Mussorgsky was alcoholic[18]; Mahler, who had one lengthy consultation with Freud, was said to have had an obsessional neurosis[19]. As to personality traits in general, if composers do indeed have certain ones in common—notably obsessive-compulsive or schizoid ones —clinical evidence for this is not yet clearly established.

Of special interest are historical observations dealing with the manner in which emotional disturbances affected musical creativeness. In general it would appear that composers oftentimes created under conditions of emotional pressure or symptoms[4, 15, 16]. On the other hand, it is also quite clear that when these disturbances became sufficiently great, creativeness suffered or was even blocked altogether. There are examples of the latter in the cases of Beethoven[17], Hugo Wolf[18], and Schumann[13]. But the larger and more important question is whether unconscious conflicts associated with emotional difficulties in the composer are also associated with his creative drive and productivity. On this point there are controversial opinions. On the one hand, Kubie[7] vigorously asserts that unconscious conflicts and emotional illness distort and impede the creative process. Other writers, as previously indicated, tend to view creativity as an attempt at sublimation of unconscious conflicts. For example, Hitschmann[4], in discussing Brahms and his emotional problems in relation to women, suggests that this composer's

life had to be incomplete "so that his creative life might be whole". However tempting it may be for the writer to engage in a theoretical discussion on this matter, the more important issue, in his opinion, appears to be that present knowledge may not permit any definitive or reliable answer to this crucial question. Indeed, it would seem that the available evidence is not sufficiently conclusive to support or negate either one of these thought-provoking hypotheses; so that the larger and more immediate problem is one of devising scientific approaches which might produce the facts to support the theories. Certain psychiatric approaches will therefore be suggested which might help in some measure to clarify this problem.

Formulation of Various Investigative Approaches. Such studies would be of the nature of clinical research, whether they involved composers who were patients, or those who might participate in a well organized project concerned with creativity, as they have done on occasion before[20, 21]. In addition to applying psychiatric techniques to an understanding of the psychologic meaning of the creative product itself, these studies would be especially concerned with factors at work in the composer's choice of music as a medium of expression and his subsequent development of creative musical ability. In this regard Kubie[7] has expressed the opinion that it would be premature to explore the matter of this choice—that is, why one man paints and another man composes—until one has solved the problem of the choice of neurosis. It would be difficult to take exception to this point of view in the manner in which the problem is stated. Indeed, one could go further and say that when psychiatrists deal with the question of *why* a man develops a particular type of illness, they often end up arguing about the nature of causative factors. But psychiatry has successfully explored the matter of *how* an illness develops, and as such has amassed a wealth of material of psychodynamics without which no modern psychiatrist could function. In the same way, the psychiatrist could examine in the composer *how* the latter came to choose his medium of expression, without attempting at this time to answer the *why* of it. One could, as it were, investigate clinically the psychodynamics of musical activity and creativeness.

Special attention would, therefore, be given to the study of various determining factors including the so-called talent, parental attitudes, and cultural environment, but with special focus upon any psychologic

or psychodynamic factors which might appear to be at work in the choice and development of musical activity. At the same time the psychiatrist would be interested in defining as precisely as possible character traits and normal or pathologic defenses in these individuals, and in investigating the factors involved in the "choice" and development of these. He would be careful to ascertain whether the individual appeared to be primarily a composer or primarily an interpreter, or perhaps equally active in both phases, since the personalities and dynamics of these types of musicians might be very different.

Application of psychiatric techniques might also lead to better understanding of the musical creation itself. It would be helpful to compare the apparent emotional qualities of the music with the mood of the composer, not only in terms of his own statements on the subject, but in terms of clinical observations of his mood during a period of composition. The investigator or therapist could also consider asking composers to free associate to a theme of recent composition with which they are especially preoccupied, much as a patient is asked to free associate to a dream, a conscious fantasy, or to a recurring familiar tune in fantasy[22]. The complexity of the process of musical creation and certain anticipated resistances on the part of the patient would make such an approach difficult. Also the associations would in all likelihood be musical as well as verbal, and a familiarity with the musical language on the part of the psychiatrist might be necessary. But such an approach might in some instances lead to further understanding of the psychologic meaning of the particular creative product, and would have a significance, different from that of statements which composers have made concerning their creative products and creativeness, which are by way of constituting a kind of self-analysis[20, 23, *]. This is a large undertaking for psychiatrists, but it seems doubtful that there will be much progress made in the understanding of the relationship between creativeness and emotional disturbance until psychiatric studies are undertaken which will give due consideration to the type of activity

* In one notable example, a self-analysis by Beethoven of a musical theme suggests that free association as a method of approach could throw some light on the meaning of musical creation. In a letter to a friend, Beethoven described a dream in which he was traveling in the Middle East and finally arrived at Jerusalem. The dream turned to thoughts of the Bible and to Tobias, which was also the name of his friend. At this point a musical theme in the form of a canon, expressing rhythmically the name of his friend, came into the dream. When Beethoven awoke, he was not able to remember the canon. He writes his friend, that on the following day, "I resumed my dream-journey, being on this occasion wide awake, when lo and behold! in accordance with the laws of association of ideas, the same canon flashed across me; so being now awake I held it as fast as Menelaus did Proteus . . ." (from a letter by the composer to Tobias von Haslinger, September 10, 1821, quoted by Shapero, H. in The Musical Mind, in *The Creative Process,* edited by Ghiselin, B., University of California Press. Published as a Mentor Book, New York, 1958).

in which the creator is engaging. This would certainly appear to be so in the case of music, which is fraught with a psychologic significance exclusive to the medium[24]. Also it is my opinion that there continues to be a need for more extensive reporting of clinical data on composers, for in the end one must check one's theories against actual observations.

Psychotherapy and Musical Creativeness. In the meantime, it would seem that whether or not psychotherapy succeeds in the case of an emotionally disturbed composer, there is little if any basis for believing that the process would alter his creativeness in any but a positive direction. It would appear from examination of the musical creative process that whatever the psychologic determinants involved, they have been formed very early in life, some of them quite possibly in infancy. Character traits with which the creative drive may possibly be associated would appear almost certainly to be deeply fixed in these individuals. It would seem most doubtful that a change of deeply ingrained patterns of such early origin could be affected to such an extent as to alter or impede creative drive. In fact psychiatrists are faced with certain limitations in eliminating psychopathologic patterns themselves. During the phase of treatment itself it would be difficult to predict what changes might take place in creative productivity, but eventually the chances are that the alleviation of emotional symptoms and the resolution of certain relatively basic conflicts would have either little effect upon creativeness, or would aid it by freeing the creator from pathologic preoccupations and interferences.

Summary and Conclusions

A review of the literature on creativeness and emotional disturbance suggests that creativeness is perhaps most often dealt with as a kind of general process without sufficient regard to the psychologic significance of the choice and nature of creative expression. Those studies which have focused upon particular kinds of creative activity or creators have tended to deal less frequently with music and composers than with other arts and artists. In this paper the musical creative process has been examined in some detail with respect to its psychologic aspects, with special emphasis upon various features unique to this particular medium of expression. It has been suggested that psychologic factors play a determining role in the choice of music as a medium of creative expression and in the utilization of musical activity primarily

for creative rather than for performing purposes. The nature of such factors remains, however, essentially unknown. It would seem that such knowledge, in view of certain unique psychologic features of musical expression, would be crucial to an understanding of the relation between musical creativeness and emotional disturbance. Historical data and retrospect psychologic studies of deceased composers suggest that frank emotional disorder occurred in some but not all of these creators. If such disturbance could not be viewed as a prerequisite to musical creativeness, it apparently was not a deterrent except in cases in which it became relatively extreme. Whereas there is evidence to suggest that musical creativeness may be a function of the fantasy life of the composer, the crucial question as to whether such activity represents an attempt at resolution of unconscious conflicts, or whether it takes place independently of and can be impeded by such conflicts, would seem to be difficult to answer in light of present knowledge. At this time the need seems to be less for further theoretical speculation than for more extensive and reliable clinical data. Various approaches for clinical psychiatric investigation have been suggested as a possible means for clarifying the problem to some extent. Pending such investigations, it would appear that fears that psychotherapy might impede creative activity are essentially without clinical basis. If anything, such treatment could be expected to enhance the creative productivity of the composer.

Discussion

Douglas Moore, Mus. D.,—*MacDowell Professor of Music, Columbia University, New York, N. Y.*

With practically all of Dr. Sherwin's paper I find myself in substantial agreement. Dr. Sherwin, himself an excellent musician, experienced as both performer and composer, speaks with authority both as psychiatrist and musician.

The point which he raises in the first paragraph and which he restates in his conclusion that psychotherapists need not be fearful of injuring creativity by treatment is clearly indicated by my experience with composers. Composition is an activity which requires great energy and mental vigor. Impairment by illness will lessen and may kill it. If it were true that psychotherapy reshuffled the personality to the extent of weakening the creative drive and substituting other objectives, there might be danger. I can merely state that the will to create, once manifested and implemented with achievement, is so powerful that I doubt if such substitution could be made. I have known several composers who have been subjected to therapy and have never seen a case where the creative drive slackened.

The use of the term *fantasy* to describe the process of composition seems dangerous to me. Actually the imaginative structure which the composer builds is

made with very real components, tone and rhythm. Granted that the language is non-verbal (also the case in architecture, painting and sculpture), the process of thought is far removed from what is known as *daydreaming.* The composer works with very real musical ideas and subjects his material to severe disciplines of tradition and practice. Musical ideas may be manufactured by an experienced musician but by common belief, the mysterious factor of inspiration is present in works of lasting value and appeal. The greatest ideas, which admittedly may originate in the fancy, are abortive unless coupled with a high degree of technical manipulation, and this process is an intellectual skill of the highest and most demanding order.

The difference between composer and performer is a gulf often bridged but there is a wide difference in loyalty. To the performer, the written note is (or should be) sacred. He devotes his effort primarily to the realization of the composer's intention even in the smallest detail. The composer, even in performing his own music, can never be so faithful. Primarily an inventor and realizing the countless decisions that have gone into the creation of the work, he cannot but think of alternatives which might have been better. In my own case, starting out with the study of the piano, I found improvising much more attractive than practicing and a constant interference with progress as a performer. I agree with Dr. Sherwin that the creative gift manifests itself at an early age. Every well trained musician must learn the composing skill. Such performers who discover later that they are composers usually lack the drive that is necessary to succeed.

As to the motivation in choice of the career by the composer, I believe that the individual early in life falls under the spell of music, finds his greatest happiness in associating with it, and is carried through the arduous labors of acquiring a technique by a combination of the factors of environment and character. As to the mood in which he composes, he cannot wait as some artists do for high spirits or inspiration. His is a job of such magnitude in dealing with such large forms as symphony and opera, that he must work long hours every day, regardless of how he feels. A good day brings happiness, a bad one something bordering on despair. Encouragement and success will probably increase his output, but I have known composers whose drive and belief in themselves surmounted a lifetime of failure.

OSKAR DIETHELM—*Professor and Chairman, Department of Psychiatry, Cornell University Medical College; Psychiatrist-in-Chief, The New York Hospital (Payne Whitney Psychiatric Clinic).*

In this discussion I wish to emphasize and review some of Dr. Sherwin's points. One must fully recognize that we are studying the created product and not the creative process which, for example, may have occurred at periods of inner peace or turmoil. The final product is not necessarily the direct expression of these varied emotions, because the creation may fill a need on the part of the creator or express a longing for something different. Creative art is the expression of the individuality of a living person and not a communication. In music, an additional difficulty in the evaluation of the creative process exists in the fact that the musician who plays the composition expresses his individuality in his performance.

Studies of the creative processes of a musician are necessarily made after the work has reached some point of completion and cannot be undertaken during the actual creating. Studies in psychiatric and psychologic literature do not do justice to the dynamic flow of the creative process where no situation, within the person

or outside him, can be the same from one period of time to another. This difficulty of human study presents itself in any psychologic observation and investigation, but seems insurmountable in artistic creation. It is unacceptable to apply psychologic scrutiny, if one wishes to present more than an essay, to the work and life of an artist whom one has not examined and studied for the same reasons. Psychiatric diagnoses in such cases must be rejected.

The concept of unconscious and the thoughts referring to sublimation and creative processes by Kubie and Fenichel are based on psychoanalytic theory and experience. If we apply Leibnitz' concept of unconscious or the current concepts of existentialism or Daseinpsychology, one might argue differently. To offer an example, Nietzsche's criticism of Wagner must be reviewed from the broad point of view as to how much the technical refinement interferes with true expression; that is, the true creative process, and what is the optimal degree of expression and form.

REFERENCES

1. Arlow, J. A. Panel report on Sublimation, *J. Amer. Psychoanal. Assoc. 3*:515-27, 1955.
2. Esman, A. H. Mozart: A study in genius, *Psychoanal. Quart. 20*:603-12, 1951.
3. Fraiberg, L. Freud's writings on art, *Int. J. Psycho-Anal. 37*:82-96, 1956.
4. Hitschman, E. Brahms and women, in *Great men; psychoanalytic studies.* New York, International Universities Press, Inc., 1956.
5. Lee, H. B. On the esthetic states of the mind, *Psychiatry 10*:281-306, 1947.
6. Sterba, R. The problem of art in Freud's writings, *Psychoanal. Quart. 9:* 256-68, 1940.
7. Kubie, L. S. *Neurotic distortion of the creative process.* Lawrence, University of Kansas Press, 1958.
8. Lang, P. H. *Music in western civilization.* New York, W. W. Norton & Company, Inc., 1941.
9. Altschuler, I. M. Four years' experience with music as a therapeutic agent at Eloise Hospital, *Amer. J. Psychiat. 100*:792-94, 1944.
10. Coriat, I. H. Some aspects of a psychoanalytic interpretation of music, *Psychoanal. Rev. 32*:408-18, 1945.
11. Kohut, H. and Levarie, S. On the enjoyment of listening to music, *Psychoanal. Quart. 19*:64-87, 1950.
12. Sterba, R. Toward the problem of the musical process, *Psychoanal. Rev. 33:* 37-43, 1946.
13. Burk, J. N. *Clara Schumann: a romantic biography.* New York, Random House, 1940.
14. Sherwin, A. C. Reactions to music of autistic (schizophrenic) children, *Amer. J. Psychiat. 109*:823-31, 1953.
15. Hitschmann, E. Franz Schubert's grief and love, *Amer. Imago 7*:67-75, 1950.
16. Squires, P. C. Peter Ilich Tschaikowsky: a psychological sketch, *Psychoanal. Rev. 28*:445-65, 1941.
17. Sterba, R. and E. Beethoven and his nephew, *Int. J. Psycho-Anal. 33*:470-78, 1952.
18. *Grove's Dictionary of music and musicians,* 5th ed. Eric Blom, editor. New York, St. Martin's Press, 1954.
19. Jones, E. *The life and work of Sigmund Freud,* Vol. II. New York, Basic Books, Inc., 1955, pp. 79-80.
20. Whittaker, W. G., Hutchison, W. O. and Pickford, R. W. Symposium on the psychology of music and painting, *Brit. J. Pyschol. 33*:40-57, 1943.
21. Willmann, R. R. An experimental investigation of the creative process in music, *Psychol. Monogr. 57*:1-76, 1944.
22. Sherwin, A. C. A consideration of the therapeutic use of music in psychiatric illness, *J. Nerv. Ment. Dis. 127*:84-90, 1958.
23. Mozart, W. A. A letter quoted in *The creative process,* B. Ghiselin, editor. University of California Press. Published as a Mentor Book, New York, 1958.
24. Kohut, H. Observations on the psychological functions of music, *J. Amer. Psychoanal. Assoc. 5*:389-407, 1957.